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Wellesley College News

Vol. XLIII — WELLESLEY, MASS., MAY 9, 1935 — No. 26

GERMAN REARMING ALARMS EUROPEANS

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Miss McElroy Tells of European and Domestic Situation in Current Events Talk

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NEW DEAL ATTACKED

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German Minister of War Goering has issued a statement that upset Europe, Miss McElroy began in the Current Events lecture last Monday. Germany has built 12 small submarines, has been building up her air force, secretly, until now it rivals that of Great Britain, and has begun conscripting an army of 500,000 men for one year. This means that eventually the whole male population will be militarized. About the navy, Goering was more reticent, but said with a smile that it was "small, but oh, oh."

The revelations of the minister of war made Ramsey MacDonald nervous. At the beginning of the week he addressed a fiery protest to Germany and promised Parliament that Great Britain should not be outdistanced. The press remarked that he seemed like an enraged rabbit. At the end of the week, however, he sent a polite message to Germany inviting her to reconsider.

France and Russia have signed a mutual defense treaty. This was rather difficult, for both are enthusiastic members of the League of Nations which forbids private treaties. The general opinion is that the treaty will not be very effective; the nations are too far apart to help each other much.

At home, the most interesting happenings concern the increasing attacks on the NRA and other Roosevelt policies. At the meeting of the United States Chamber of Commerce, considered representative of big business, a resolution was passed calling for the abandonment of the New Deal. Of the five proposed measures the President is pushing, four were denounced: the social security bill, the extension of the NRA, limitation of public utility holding companies, and the banking bill calling for centralized control of credit. Only the regulation of interstate transportation was approved.

The Senate finance committee has voted to extend the NRA for only ten months, against the President's request for two years. The National Association of Manufacturers has asked that the NRA be scrapped altogether, insisting that it is causing delay in recovery.

Archers Look For Success In Intercollegiate Contest

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Wellesley archers will again be given the opportunity to demonstrate their skill in competition when the National Archery association sponsors its annual Intercollegiate Archery Telegraphic contest next week, May 13-18.

Archers shoot all week in their respective colleges and universities in all parts of the United States, and at the end of that time their highest scores are telegraphed into the office of the association. Last year, Wellesley placed seventh, jumping from thirty-sixth place of two years ago.

The only colleges which bettered Wellesley's record are located in the South where long practice periods prevail.

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Lecturer Will Speak Here On Anniversary Fund Drive

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As part of the campaign for the Million Dollar Fund being carried on by Bryn Mawr college, Mrs. Katherine Brooks Norcross will give a lecture on the "History of English Gardens" Friday, May 17, at 4 p. m. at the Tenacre Playhouse.

The proceeds from the ticket sale will go to increase the fund which is being raised in honor of Bryn Mawr's fiftieth anniversary. Part of the fund will be used for a new science building and part for an addition to the library of the departments of architecture and archeology.

Mrs. Norcross, who is a graduate of Radcliffe college and of the Cambridge School of Architecture and Landscaping, is generously contributing this lecture, as she spent her freshman year at Bryn Mawr.

The Playhouse is on Benvenue street in Wellesley. Tickets, at 50 cents apiece, will be on sale at the door.

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FATHER HOFFMAN SPEAKS

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The Reverend William F. V. Hoffman of Cambridge, from the monastic order of the Society of St. John the Evangelist, will conduct College Vespers, Sunday evening, May 12, at 7:30 p. m. in T. Z. E.

Father Hoffman holds the degrees of A.M. and LL.D. from Harvard, and has done extensive work among the undergraduates of the university. He is a nationally known figure in the fields of church work and applied psychology, and has travelled extensively, doing missionary work. His work and experience make him exceptionally interesting, according to Miss Stella Brewster, general secretary of C.A.

PROFESSOR DISCUSSES LANDOR'S SHORT POEMS

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Last Speaker in Poets' Series is Outstanding as an Author as Well as Lecturer

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Chauncey Brewster Tinker, Sterling Professor of English at Yale, will speak on the poetry of Walter Savage Landor in the last of the series of readings and talks under the Katharine Lee Bates Fund for Poets' Readings. The lecture, dealing with Landor's shorter poems, will be given at Billings hall on Friday, May 10, at 4:40.

Professor Tinker is associated in most non-Yalensian minds with James Boswell, whom he pictures so sympathetically in *Young Boswell* and whose letters he has edited. He has published a translation of Beowulf, an edition of *The Tempest*, *The Good Estate of Poetry*, and various other works evidencing interests outside the eighteenth century, with which most of his books are concerned; and at Yale for some years his largest class, and indeed the largest elective course in the English department, has been that in nineteenth century poetry.

Walter Savage Landor, the subject he has chosen, is a poet too much neglected. Except for "Rose Aylmer," "Dirce," "I warmed both hands before the fire of life," which anthologies never omit, his short poems are far too little known. Those who know Dickens' *Bleak House* may recall the hot-tempered, tender-hearted Boythorn, notoriously drawn or rather caricatured from Landor, who carried out to the fullest degree the gentle art of making enemies, and had himself for worst enemy.

We shall not be able to secure Mr. Tinker next year; indeed there is some doubt whether we can, in view of the ever-increasing claims on his time, hope to induce him to come again. Mr. Tinker comes as usual, not as a paid lecturer but as a friend.

Since it is a lecture and not a reading, all who can are urged to come on time.

E. W. M.

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Hathaway Offers Freshmen Prize For Private Library

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Members of 1938 are reminded that they must hand in their lists to Hathaway House on or before June 1 if they wish to compete for the prize of $10.00 in books offered by the bookshop.

Books must be listed giving author, title, publisher and date of publication. The form and arrangement of the lists will be taken into consideration in making the award. Other points to be considered:

The value of the collection as a working library for a student.

Its value as the nucleus for a permanent personal library.

Evidence of discriminating judgment in collecting books. Quantity will not be a determining factor; therefore, students with small libraries need not hesitate to enter the contest.

All books must be the student's own and on her shelves here at college.

Hathaway House offers this prize in order to stimulate an interest in the ownership of good books, believing that there is no greater cultural influence than the possession of a well-balanced personal library.

The judges will be: From the faculty—Miss Grace E. Hawk and Miss Eleanor Prentiss; from the bookshop—Mary Elizabeth Stedman '35, Student Trustee of Hathaway House.

EXTRA TREE DAY TICKETS ON SALE
TICKET BOOTH, GREEN HALL
MAY 15 AND 16
8:40 - 3:40

CLASSIC GREEK THEME CORRELATES TREE DAY - FLOAT NIGHT CEREMONIES

Sam Weiner Hurls Anarchy In Midst Of Prom Trotters

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Junior prom trotters waiting for their girls in the lounge of Munger hall last Friday evening, May 3, mingled with Boston anarchists and Wellesley Forum members, waiting to hear Mr. Sam Weiner speak on "Anarchism, its philosophy and tactics."

Mr. Weiner was late, and so a member of the Industrial Workers of the World volunteered to lead discussion. The initials of this organization, he explained, might mean "I want whiskey," "I want women," or "I will win." We have passed the machine age and are now in the age of technology. Numerous were the examples he gave of educated men unemployed and new machines which have thrown many people out of work. Seventeen out of the 28 people who had travelled with him in a box car recently were college graduates. Roosevelt could not be expected to understand the situation, he said, since he had never produced anything physically or mentally, and

"It's lucky that blue eagle never laid any eggs, or what a scramble we'd be in!" Nor can the politician remedy the trouble; only the worker can help himself.

At this point Mr. Weiner arrived. In his speech he advocated destruction of the "unholy trinity" (the state, private property, and the church with its religion) by violent revolution. Russia, he believes, has not gone far enough. The anarchist upholds the kind of communism which gives to everyone a decent standard of living and complete individual liberty unhampered by any institutions whatsoever. To bring about this condition the working class must attack the basic social foundations directly by means of strikes; so that at last by revolution, inevitable, desirable, and necessary, they may inaugurate complete anarchy.

(*Continued on Page* 2, *Col.* 3)

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ANNOUNCES REPORT DAY

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Reports of the second semester for the class of 1935 will be sent by resident mail not later than Commencement Day, according to an announcement by Kathleen Elliott, College Recorder. Reports for all other students will be sent to the home address as given in the Directory. If this differs from the address given at registration after the Christmas recess, the latter will be used.

Orpheus Braves Hades and Pluto, Ulysses Wanders in Floats, Calliope Unites All

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WILL PRESENT SPADE

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Attempting to correlate Float Night and Tree Day more closely than in the past, a Greek theme will characterize both ceremonies,—with a pageant of the *Wanderings of Ulysses*, accompanied by the music of Wagner, as a distinctive feature of Float Night, Friday, May 17, and the myth of *Orpheus and Eurydice*, which has been adapted for the Tree Day ceremonies, Saturday, May 8.

Float Night's order of events begins with a competition of the second crews followed by a competition of the first crews. A parade of the class crews will then take place which will include the formation of the W, and the singing of crew songs. The 1938 boat christening and the demonstration in skill by the varsity crew are next in order. After the distribution of awards, the pageant of colorful and varied floats will occupy most of the evening. The singing of the alma mater will conclude the program.

The marching of the various classes in Tree Day will begin *promptly* at 3:30 p. m., with the classes forming at designated places between the library and the chapel. Pastel colors should be worn by all those participating except the seniors. In case of rain, Float Night will be held Saturday evening, May 18, at 7:45 p. m., and Tree Day, Monday, May 20, at 4:30 p. m.

The Tree Day mistress, Ruth Lorish '35, with her aides, Eleanor Carter, Mary Crowley, Barbara Jacobs, and Elizabeth Steele, will represent the muse Calliope, who with her attendants descends from Olympus to revive Orpheus and reunite him with Eurydice. For Orpheus has, in leading Eurydice from Hades, looked back at her, and thus violated the condition which Pluto made; and Orpheus, grief-stricken, is attacked by the Bacchantes.

Marion Short '38, freshman Tree Day mistress, will portray Proserpine. Jean P. Kelly '37 will participate in the ceremony of the spade as the sophomore giver-of-the-spade, while Virginia Spangler '38 will receive it on behalf of the freshman class.

The program for Tree Day will begin with the entrance of the classes forming the W. Following this, Ellen Webster, president of the senior class,

(*Continued on Page* 8, *Col.* 2)

Ecstatic Juniors Swirl and Dip In Avenues of an Italian Garden

Rhythmic music . . . soft lights . . . pink hydrangeas . . . an Italian fountain . . . a gayly lighted terrace . . . dancing couples . . . lavender and rose and yellow intermingled with somber black and white . . . the dream of three years come true . . . the Junior Prom!

The social event began at 7 p. m., with formal dinners held at Tower Court, Severance, Claflin, and Davis. To look at the tables with their cool linen and sparkling silver, their tall pastel candles and colorful centerpieces, no one would have guessed the hours of toil preceding,—of putting Sebastian here and Percival there, of picking pink or blue flowers to go with the hostesses' eyes, of placing the candlesticks on this side or that of the sugar bowl,—of all the hundred and one things that perplex a Wellesley hostess at the Junior Prom.

At 9 p. m. all the Promenaders rode or strolled over to the Alumnae ballroom, which had braved all weather by blossoming into an Italian garden. At the far end was laid out a formal garden of pink hydrangeas, calla lilies, white violets, and pink geraniums. The French doors at the side of the ballroom opened onto the terrace, which was covered by a lantern-strung awning, and was furnished with deep chairs, and, we must admit, with many underclassmen.

From 9 to 10 the ushers, Cecelia Stein, Frances Forsdick, Lucy Lamb, Virginia Childs, Jane Dekker, Nancy Hine, Muriel Koithan, and Virginia Tate, took the juniors and their escorts down the receiving line composed of President Pendleton, Dean Whiting, Dean Ewing, Elizabeth

(*Continued on Page* 6, *Col.* 4)

Waban Gurgles Temperamentally, Resenting Change In Shore-line

The Inquiring Reporter found Dame Waban in a tempestuous mood the other morning when we surprised her with a visit. We couldn't blame her much for lashing her white waves about and threatening to swallow our feet, for anyone would resent an insertion of dirt and rocks into her comfortable bed. And such a dastardly thing has Wellesley done to Lake Waban. Just to get even with us, we noted, she was creeping nearer the campus, although Jess at the boat house says that the level of the water is about normal. Maybe it's our suspicious nature, but we were sure the water seemed a little higher, and there are the beginnings of a tiny bay in front of Agora. Waban said she'd like to see what Wellesley girls do when they're not talking in spoonholders or walking blithely beside her silvery waters. At any rate, we're meeting her halfway. Unconsciously singing *Roll, Waban* as we walked "all 'round de sho'", we came upon the projection recently built about 15 feet out into the water back of Tower Court in order to afford a better view of the lake and to accommodate a greater number of spectators on Float Night. The soil is on a rock foundation and is surrounded by a low stone wall.

Waban's shape is changing . . . and she doesn't have to go without desserts to do it, either. We think she should be rather proud of all the attention she's getting, because the reason for it all is to let people see her beauty in all its glory, unobstructed by trees or shrubbery. The open promontory between the Library and Tower Court has been graded higher so that the audience sitting in the

(*Continued on Page* 2, *Col.* 4)

Show Famous Gauguin Here In One Picture Exhibition

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The Gauguin painting, the Tahitian Idyl, from the collection of A. Conger Goodyear, New York, will be on exhibition in the Farnsworth Art museum from May 13 to May 22. This is one of a series of three one-picture exhibitions circulated among colleges and universities by the Museum of Modern Art, New York, under the direction of the Museum's Extension Committee. The committee is composed of John Hay Whitney, Chairman, Mrs. John D. Rockefeller, Jr., Mrs. Charles H. Sabin, and Paul J. Sachs.

Composition

Gauguin's habits of composition are seen in the arabesques of trees and plants relieved against flat areas of color and contrasting with the severely angular shapes of the figures. Gauguin's indebtedness to Egyptian art is apparent in the figure of the woman, who stands with her feet in profile, her torso front and her head in reverse profile, the arm bent at a right angle.

Influence of His Life

The idyllic sentiment of the painting—like a Puvis de Chavannes in tapa—recalls the sentence which Gauguin wrote shortly after he arrived in the Islands: "I have escaped from the false and have entered into Nature confident that tomorrow will be as free and as lovely as today. Peace wells up within me." The transitory nature of the peace both for Gauguin and the Tahitians may have been implied in this painting by the approach of the European brigantine.

The "Tahitian Idyl" was painted in 1899 shortly after the turning point of Gauguin's later life. The year before, in the depths of despair, he had attempted suicide, but during his last four years the sale of a few pictures in Paris put him in easier circumstances.

Gauguin's Style

During the 1880's under Pissarro's direction Gauguin painted rather mild Impressionist landscapes. But like Cézanne and Renoir he came to see the essential feebleness of the Impressionist method which was concerned primarily with the problem of painting superficial effects of light. Japanese prints, Italian primitives, the illustrations of Kate Greenaway, the paintings of his friend van Gogh all led him to experiment with large areas of flat color, surrounded by definite outlines, a method directly opposed to that of the Impressionists, who used small strokes of many different colors close together and avoided any suggestion of outlines. Gauguin also realized the expressive power of the crude wood and stone sculpture of the wayside shrines which he saw in Brittany, and began to admire the simplicity of outline in Egyptian reliefs. By 1890 he had developed his own style which remained fundamentally unchanged during his life in the South Seas.

The sensational violence of Gauguin's career and the exotic subject matter of his later work have obscured the essentially traditional nature of his art which was far more closely related to the work of the Renaissance masters than was the work of most of his contemporaries, both Impressionist and academic.

Influence on Painters

Gauguin's influence on younger painters in the early 20th century was very extensive. The Synthetists (Denis, Vuillard) in the 1890's, the Fauvres (Matisse, Derain) in 1905, the Bridge group in Dresden and the Jack of Diamonds group in Moscow all acknowledged his leadership.

In *Theories* Maurice Denis wrote: "Gauguin freed us from all the restraints which the idea of copying nature had placed upon us. For instance, if it was permissible to use vermillion in painting a tree which seemed reddish . . . why not stress even to the point of deformation the curve of a beautiful shoulder or conventionalize the symmetry of a bough unmoved by breath of air? Now we understand everything in the Louvre, the Primitives, Rubens, Veronese."

Explosion of Little Brown Jug Adds Red Scare to May Day

—:—

Considerable consternation was aroused in the group of spectators watching the May day procession from places on and around the chapel steps when the cork stopper of a large brown jug, placed carefully on the steps near the chapel door, flew out and upward with a loud and unmistakable pop. Nobody was injured in this explosion, yet the imminent question remained as to what a large glass jug filled with liquid suspiciously dark and brown was doing at such a moment on the steps of the Wellesley chapel. Not until some time later was the mystery cleared up, the final discovery being that the liquid contained in the jug was the coffee brought up from the Hole in the Wall for the benefit and breakfast of the patient newspaper men, and that the combination of coffee and of the remnants of the vinegar which the jug had originally contained had sufficed, by means not as yet quite understood, to produce a notable explosion.

Pianist, Contralto Give Music Recital In Billings

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Gertrude McIver '35, pianist, and Marjorie Morris '35, contralto, accompanied by Eleanor Sandford '36, will give a joint recital, Sunday afternoon, May 12, at 4:00, in Billings hall.

They will present the following program:

Dank Sei Dir Herr ..... Handel
Jesus Macht Mich Geistlich Reich Bach
Miss Morris
Violin Obligato—Doris Jones
Gigue, Third English Suite ..... Bach
Sonata in E major, Opus 14, No. 1 Beethoven
Allegro
Allegretto
Rondo: Allegro commodo
Miss McIver
Du Bist Wie Eine Blume . Rubenstein
Er Ist Gekommen ..... Franz
Minnelied } .....Brahms
Vergebliches Standchen }
Miss Morris
Impromptu, Opus 142, No. 3 ..Schubert
Capriccio, Opus 76, No. 2 .... Brahms
Waltz, Opus 42 ..... Chopin
Miss McIver
Hark! the Echoing Air ..... Purcell
Songs of the Hebrides Kennedy-Fraser
The Sea Gull of Land under Waves
The Mull Fisher's Song
Sing to Me, Sing ..... Homer
Miss Morris

OPPORTUNITY FOR SUMMER WORK

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The Summer Laboratory on Social and Industrial conditions in Greater Boston offers again this year, for college students of all nationalities and races, the timely opportunity to study and live with industrial problems of Boston. The laboratory was designed to provide contact with actual conditions and with agencies and organizations dealing with the social-economic needs coupled with presentation and interpretation from leaders in their respective fields.

The Board cordially invites Wellesley students who are interested to meet Miss Rose Terlin, Director, who will be at the college this Friday, or to ask Stella Brewster, C. A. Secretary, or Wynfred Fox, Chairman of the Student Industrial Committee, for further information.

The laboratory will run this summer from June 27 to July 26. Students and the director will live at South End House; the estimated expense including all but incidentals is $62.40.

ANNOUNCE SPEECH AWARD

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The speech department has announced Margaret MacCallum '37, as winner of the Isabella Eastman Fisk prize. The subject of Miss MacCullum's talk on Friday, April 26, in room 44 Green Hall, was the value of comparative anatomy. Her presentation was notable for its direct, personal appeal.

C. A. NOTES

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Rev. James Austin Richards

The preacher at morning chapel on Sunday, May 12, will be the Rev. Dr. James Austin Richards, pastor of the First Church in Oberlin, Ohio. Dr. Richards is well known to many of the Wellesley students through his previous visits here and, particularly, because of the fact that he was the Religious Forum preacher last year. He is a member of the Business committee of the General Council of the Congregational Church. And he is the father of Mrs. C. J. Roy of the Geology department.

Scholarship for Bryn Mawr

The Student Industrial committee of C. A. is delighted to be able to announce that it earned $48 from the profits of the tea dance which it gave in Alumnae hall on Saturday, April 27, before the last performance of *Princess Ida*. It will add to this from its own fund, and send the total sum to the Bryn Mawr Summer school in order that some industrial worker may have an opportunity to attend that school this summer.

AMBASSADOR PRESENTS BOOKS

—:—

President Pendleton gave a tea at Tower Court on Tuesday, April 30, in honor of the Italian ambassador, Signor Rosso.

Signor Rosso came to Wellesley in order to present to the college 300 books, a gift of the Italian government. He spoke briefly in English, and after Miss Pendleton had thanked him she introduced Marjorie Best '35, president of the Circolo Italiano, who expressed the appreciation of the students of the department in a short speech in Italian.

MISS HART SPEAKS

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At the one hundred and sixth anniversary of the founding of Abbott academy, Andover, on Sunday, May 5, Professor Sophie C. Hart of the English composition department made the address to students, faculty, and Andover friends of the academy. Miss Bertha Bailey, who is a trustee of Wellesley college, is the principal of the academy.

Miss Hart's subject was *Echoes From Some of the Dramatists.*

ALUMNAE NOTES

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ENGAGED

'32 Marguerite Lowrie to Dr. David C. Groff.

'33 Esther Spargo to Mr. Russell L. Walp.

'33 Eleanor Ann Mills to Mr. Dorr G. Yeager.

'34 Jane Busteed to Mr. Richard Beckett Fant.

ex-'35 Betty Stevenson to Mr Richard C. Beck.

MARRIED

'33 Carol Hanson to Mr. Richard G. Douglas.

RED HURLS ANARCHY MID PROM TROTTERS

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(*Continued from Page* 1, Col. 4)

In the discussion which followed Mr. Weiner was severely attacked by Wellesley Forum members. He was at length forced to surrender to some extent when, lighting his pipe, he was interrupted by a Forum member's cry.

"Mr. Weiner, this may be one of the institutions to which you object, but you can't smoke in here."

French Professor Reveals History Of Peasant In Art

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The seemingly paradoxical view that in the Middle Ages, when life was centering in cities and large towns, one of the chief characteristics in art was the peasant element, was maintained by M. Henry Focillon in Alumnae hall, May 6. M. Focillon supported his view by illustrations from sculpture and painting, with the result that *Le Paysan Francais d'autrefois* was convincingly understandable to his audience.

"France," M. Focillon remarked, "is a race of peasants above all," and he showed how, even in the cities, with their factories and workshops, the peasant was actually the base of society. The roads meandering fantastically, the ever-present *jardinet* and, finally, the cathedral, bespoke the peasant's patient hand and diligent labor.

In cathedral art several elements of decoration serve to illustrate the peasant influence. The bloom of flower, fruit and vine on capitals and tympans, is full of the flexibility and capriciousness of nature. The peasant-sculptors not only created their environment in stone, but also their friends and neighbors. In the Jewish patriarch we see the French village judge with his rustic wisdom, and in the mother of Jesus the simple country woman. Finally, in the profusion of decoration one finds in such cathedrals as Chartres and Rheims, there are representations of the

(*Continued on Page* 5, Col. 4)

DAME WABAN ALTERS SHORES NEAR TOWER

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(*Continued from Page* 1, Col. 5)

back rows during water carnivals can see over the heads of those in front of them without having to stand on their chairs. A beach will eventually grace the shore along this open space and in the future the whole shore line from Tupelo Point to the boat house will be so improved that couples won't have to vie with one another about who's to remain on Tupelo Point.

The thought of a beach brings wading naturally to mind and we were joyfully looking forward to cooling our toes in some squishy sand and walking out to the middle of the lake until we were informed that it gets deep a short distance from the shore. Near the boat house it is about 2 feet to the bottom, while the ideal place for high divers is in front of the Hunneweil estate where the water measures down 75 feet.

We wondered just how friendly the relations between the alders and Dame Waban are. It must be extremely uncomfortable to grow in that cold, wet environment. These poor trees look more like a cat tail mutation, with only their stalks extending above the water.

The heavens have been so generous with the water supply lately, that it seems only natural for Waban to feel well-fed, and hence, happy. We do hope she'll be kind to the crew and not remain in the wild mood in which we happened to find her. She's most agreeable early on a cloudy morning, we're told, and that's more than we can say for most of the students.

It may be our imagination that she's overstepping her bounds. Take a look sometime and judge for yourself. We like her whatever she does!

COMAN ESSAY REMINDER

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The Katharine Coman prize essay offered by the departments of history and political science, and economics and sociology, for the best essay in the field of social or economic history should be submitted on or before May 27. There should be two copies of the essay each signed by a pseudonym and accompanied by an envelope containing the pseudonym and the name of the writer of the essay. Essays may be left in the office of either department.

Frances
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THE PEREGRINATING PRESS

PERRY fears that absentmindedness is a malady far more prevalent about college at present than the German measles. The latest reported case is that of the sophomore who, thinking that she must somehow have misiaid her brown and white sport shoes, searched the room thoroughly at intervals for two whole days before remembering that she had recently cleaned the shoes in question, with the result that she had stumbled over them several times in the closet without recognizing them.

• • •

ALL puns made unintentionally arose from stupidity and all puns made intentionally from pure malice, Perry had decided, but he was at loss as to how to classify the following. He was accompanying a botany class on a recent field trip, and, as the class paused before a tree of the evergreen family, the instructor pointed out that on this tree the cones were borne on the ends of the boughs. "Oh," exclaimed one girl thoughtfully, "I'd never thought of it in that way before! What a lovely place for a birth."

• • •

PERRY overheard the greatest of all compliments paid to the Greek play when, upon leaving the premises of our open air theatre, a faculty member of the Italian department expressed her reactions by saying that she felt "like going off somewhere by herself to have a nice long cry."

• • •

PERRY was in the English literature room of the library, immersed, as he often is, in Shakespeare, when he was disturbed by loud and excited whispers from a group of girls in the corner by the 101 reserve book shelves. Upon investigating the matter and seeking to quell the disturbance, he was informed that one of the girls had been searching for fifteen minutes in vain for books by or about a man named Briskley. It seems that the assignment for the next day, as reported to her by her classmates, had been "to read on briskly."

• • •

ONE would never guess where Perry was on May day morning. He had discarded his swallow-tailed coat and slouch hat for the guise and apparatus of camera man, and walked undiscovered, nay unsuspected, among official camera men, where he incidentally overheard several edifying remarks. One veteran photographer from a well-known paper recalled the days twenty-nine years ago, when Wellesley girls had not walked unconcerned and indifferent before the cameras, and when college authorities had made matters so difficult for a well-meaning camera man that he had been forced to crawl on his knees through the campus bushes to obtain the coveted pictures of this time-honored rite. Another photographer of equally long standing stated—and this was by far the most edifying of remarks—that of all the undergraduates he had seen at Wellesley, these were the best-looking.

• • •

MOST of us immediately recognized the picture formed on May day morning by the sophomores and their blotters as that of a senior rolling a hoop, but Perry has been told that there was one member of the faculty who did not. This member of the faculty was led to believe by the constant shifting of the blotters up and down, that the picture represented a senior trembling with fear before her general exams, and turning yellow.

• • •

PERRY has found a senior—only one so far—who just can not learn to spell. After the operetta, she was complimenting one of the leads on her excellent acting. "You know her name. I can't think of it. Oh, it begins with a C." For the elucidation of the underclassmen, we might remark that she was referring to Lady Psyche.

• • •

PERRY knew that the young interne must have labored long for the little green cross and medical insignia which adorned the front of his car, and therefore, as he passed the car where it stood parked on Tower Court hill, Perry gazed at the insignia with the proper amount of admiration. At that moment one of the three girls gathered about the interne and his car, glanced curiously at the same insignia, and exclaimed, "Oh, what beach club do you belong to?"

• • •

SOMETHING, Perry thinks, should be done about the false and misleading doors which open into the archway between Cazenove and Pomeroy. One evening recently, as the pressman stood before the quad waiting the usual length of time for the Wellesley Hills bus, he was accosted by a young man whom he had already observed for some time wandering round and round the court. The young man addressed to Perry questions in something like the following order: This was Pomeroy, wasn't it? Well, what was the matter with the people inside? Were they quarantined? Were they dead? or had they gone to a fire? It seems that in calling for the first time on a girl resident of Pomeroy he had chosen the wrong door and had been ringing for fifteen minutes on a disconnected bell.

• • •

PERRY would like to point out that in spite of the discouraging songs of the step singers on Tuesday evening, Mr. Mussey appeared in class on Wednesday morning wearing the customary and much abused red necktie.

• • •

PERRY would like to cite the following example of the ill effects of staying up all night with neglected papers. One girl, having successfully completed this ordeal and the paper exactly in time for breakfast, and then having returned from breakfast in time to make last minute corrections, was amazed to find that, in place of the last line which was to have been "This was the last drop in an already brimming cup," she had written "This was the last drop in a bucket already too full."

• • •

A class in Philosophy 102 having just completed an eight weeks' study of the philosophy of Descartes, the instructor asked politely and finally if there was anything at all they did not know and would like to have explained about the Cartesian philosophers. One hand was raised, and a voice at the back of the room queried, "Who were they?"

• • •

FOR the benefit of those who decline to believe absolutely in the tradition concerning the future of the winner of a Wellesley May day race, Perry points out that most of the world is not so skeptical, and that the recent winner of the aforesaid race has already received letters from three stationery companies offering to print her wedding cards.

• • •

PERRY overheard a heated discussion at the Junior Prom as one girl attempted to explain to her escort, by describing the process of signing out and the slips on which one signed, why she had to be home when she did. She went through the whole list of rules and of slips,—blue slips, white slips, yellow slips, etc. "Look here," interrupted her listener suddenly, "what are you talking about, petticoats?"

• • •

PERRY wonders what could have been amiss with the connections on the occasion when one girl, telephoning a certain dormitory and asking for Miss Bartlett and Miss Fetzer, received the answer, "Miss Foster has just gone out, but I think I can get Miss Gardiner for you."

• • •

PERRY snorted when the gray haired darling of the ec department ran out of gas at 9:50 the other night just at the bottom of Davis hall hill. The professor was not at all absent-minded in this predicament, for he knew he must not be caught parking on campus after ten o'clock. He raced to the village, purchased a little red tin can of gas, and returned bearing his cup of precious fluid just in time to save himself from the clutches of the law.

• • •

CROSS-WORD puzzles had their day, but every now and then Perry comes across some young fan chewing her pencil. The other day one ardent puzzler was heard to ask: "What is the Scotch word for rope?" "String," was the laconic answer.

Perry the Pressman

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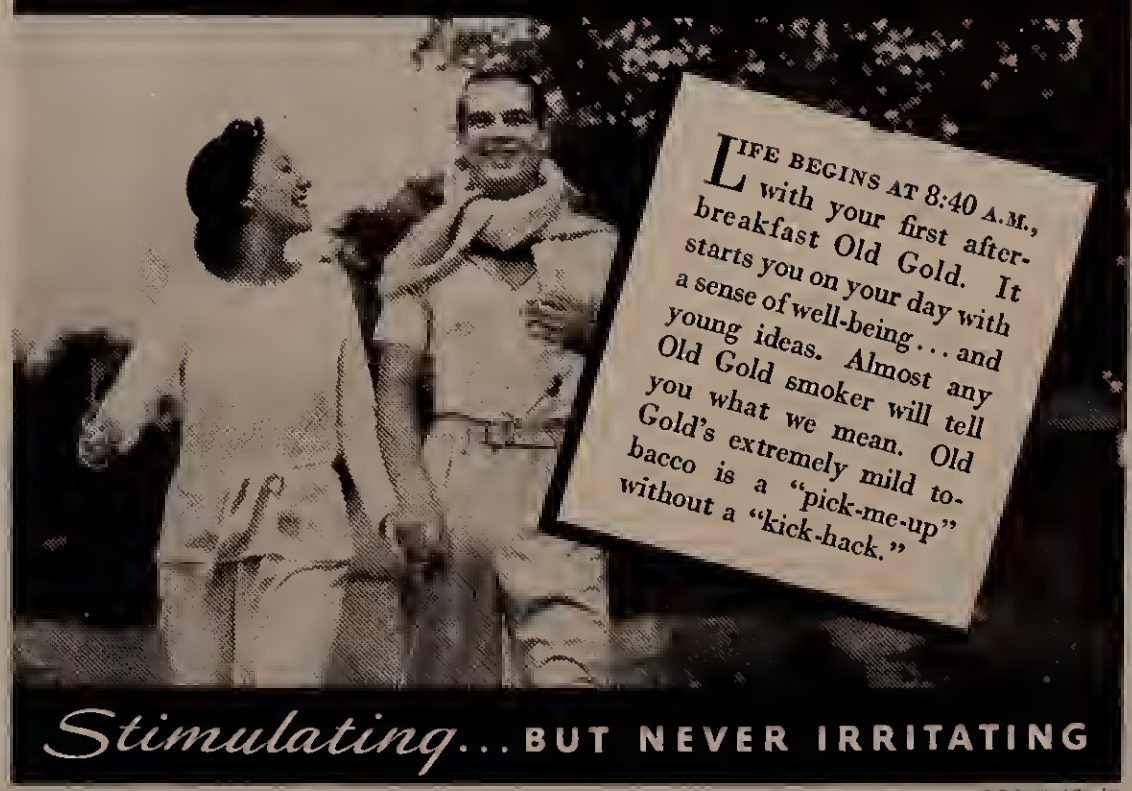

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WELLESLEY COLLEGE NEWS

WELLESLEY, MASS., THURSDAY, MAY 9, 1935

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The NEWS *board is pleased to announce the election of the following members to the editorial board:*

Jane Sidney Rectanus '37
Maude A. Fannin '38
Harriet M. Fleisher '38
Elaine M. Graf '38
Frances E. Nearing '38

Hang-over

It is at least a question in our minds whether rules for society houses are not too rigid. As they stand now, "Society houses must be closed by 9:45 p. m." The exception as noted in the Gray Book, Section VII, B: "A chaperon is required for the entertainment of men in a society house at any other time, and must be approved by the Dean of Residence unless she is a member of the official staff."

Such a rule as the latter, it seems to us, limits unduly the use of society houses. How much more satisfactory if they could be used by members as places in which to entertain their escorts as they might in their own homes. An evening of Bridge for four, a few hours of dancing and singing around the piano for a small, informal group—these privileges should certainly be available without the necessary appendage of written permission from the Dean of Residence and an approved chaperon.

Not that we have the slightest objection to chaperons or the function of chaperons! It is rather that the difficulty in securing a chaperon, the absurdity of asking someone to stand guard over a friendly Bridge game, is prohibitive to small parties in society houses. Instead we must have our fun elsewhere—dancing or the movies in Boston. Perhaps we are going slightly mid-Victorian, but the "simple joys" of informal, homelike gatherings are positively appealing as a diversion from the ordinary dancing, theater, or driving dates. Perhaps we are unduly considerate of our escorts' financial capabilities, but for some the depression is still a bugaboo.

Tradition and morals sanction chaperons and neither can be dismissed lightly. But the tradition of chaperons has largely disappeared, and this particular hang-over may as well follow. As for morals, we are inclined to disparage the idea that opening society houses for private parties would give rise to any difficulty in that respect.

We wish to suggest for the consideration of the Inter-Society council and the Senate a revision of the Gray Book rules permitting society houses to be open until 12:45 for two or more students with escorts who have registered in advance for the house and have signed out according to the regular procedure for one o'clock permissions.

American Taste?

There are times when we have grave doubts about the taste of the great American theater-going public, and oddly enough, those misgivings coincide exactly with the annual announcement of the Pulitzer prize winners.

Each year the award seems more fantastic and incredible. When *Of Thee I Sing* received the prize, we were surprised but not distraught, feeling that the judges were giving evidence of their very modern tendencies, for after all, the musical comedy was entertaining and very clever satire. Last year, the choice of *Men in White* made us a little more uncomfortable, though we were still in the minority, the "intelligent minority," we thought. This year, however, nothing less than a gasp escaped us when we noticed that *The Old Maid* had won the Pulitzer prize. At least we had the satisfaction of knowing that other people were probably gasping at the same time, not the least distinguished of them being Brooks Atkinson, the *New York Times* critic, if we are to judge by his review of the play when it first went on board. Moreover, when the *New York Times* ran a poll indicating the possibilities of this season's award, of about ten plays, the odds against *The Old Maid*, 40 to 1, were greatest.

We realize that the judges are hampered by the necessity of choosing an American play, for unfortunately, the American dramas seem to fall below the standard of the European. Still, *The Old Maid* does not reveal anything significant about modern American life—we hope. It is distinctly oldfashioned, having all the characteristics of the "weeper" of 1890, without any of its charm. Even *The Petrified Forest* had in it a more universal element, and a dozen others could be found which, from the dramatic point of view, surpass it. Of all the dramas of the season, we had felt that *The Old Maid* was one of the poorest, and we confess that the Pulitzer prize award has discouraged us immensely.

From the Other Angle

We might sometimes think of a lecture from the point of view of the lecturer. Promptness in arriving at lectures and a courteous attention to the lecturer seems only reasonable to ask of students. Students opening doors, leaving as soon as the lights go out, snickering, and whispering are most annoying especially to a lecturer who is visiting Wellesley for the first time. The other night at a lecture, students arrived late and left early, with the result that there were constant interruptions for those who were giving attention to the lecturer.

The practice of knitting at lectures is also annoying to the lecturer, who finds that the constant movement of needles in front of his face is distracting, especially when he is nervous about his lecture. Certainly it would not be too much to ask that students look interested, and catch up on their sleep and knitting in other places than a formal lecture.

FREE PRESS COLUMN

All contributions for this column must be signed with the full name of the author. Initials or numerals will be used if the writer so desires.

The editors do not hold themselves responsible for opinions and statements in this column.

Contributions should be in the hands of the editors by 11 a.m. on Monday.

GENEVA SCHOLARSHIP

To the Wellesley College News:

Through the generosity of the College Government association and the junior class, Wellesley is once again able to offer a scholarship of $250 for study in Geneva this summer. Even with present rates of exchange, the cost of such a summer can be kept as low as $500. This means traveling student third-class, living at the less expensive (but more interesting) *pensions*, and counting one's pennies carefully, all of which should add zest to an interesting summer.

The Geneva School of International Studies (Zimmern School), which is primarily for graduate study, has consented to accept a properly qualified junior from Wellesley college this summer. The six weeks' course of this school begins July 29 and ends September 6. There will be a series of lectures by Professor Zimmern on "Pre-War and Post-War International Relations," a series by Professor Richardson on "Economic Aspects of Foreign Policy," and others by Professor Eisenmann of the University of Paris, by M. Fernand Maurette, Deputy-Director of the International Labour Office, and by Professor Piaget, Director of the International Bureau of Education. There will also be occasional single lectures by distinguished visitors.

The seminars will be in political science, economics, the comparative study of nationality, and the sociological approach to international problems. In these seminars one has an opportunity to exchange ideas with students from many different countries. Frequently these discussions become so exciting that they are prolonged far into the night, and are renewed at teas and hikes in the days which follow. Not the least of the advantages is the opportunity to study the League of Nations as a going concern.

Juniors wishing to apply for the scholarship are asked to leave their names with the chairman of the committee, Room 134, Green hall, *not later than May 21.* The application should be accompanied by a statement of the work which the student has had in French, and in economics and sociology, history and political science. Ruth Bilsky '35, Tower Court, will be glad to give fuller information about the life and the work at Geneva.

Julia S. Orvis
Lucy W. Killough
Ruth Bilsky '35
Betty Nipps '36
Marion Schoenfuss '36
Louise Overacker, Chairman

MORE PRIZES!

To the Wellesley College News:

Mr. Alphonse H. Kursheedt, a retired lawyer, has written a pamphlet entitled "Positive War Prevention." In order to obtain the reaction of college undergraduates to this study, and encourage intelligent consideration of the whole peace problem, Mr. Kursheedt is offering a series of prizes for critical essays based upon his pamphlet. At Wellesley the following prizes will be offered:

first prize, $35; second prize, $25; third prize, $15.

The contest is subject to the following conditions:

1. The contestant must be an undergraduate student at Wellesley College.

2. Essays must be typewritten in duplicate.

3. Essays must be submitted under an assumed name, the real name of the writer and the pseudonym to be enclosed in a sealed envelope.

4. Essays must be left in Room 134, Green Hall, *not later than May 31.*

5. Papers are to be judged, and the prizes awarded, by a committee of three, chosen by the President of the college.

Copies of Mr. Kursheedt's pamphlet may be obtained in Room 134, Green hall. Help yourself if no one is there!

Louise Overacker,
Chairman of the Committee

BOOK EXCHANGE

To the Wellesley College News:

A Student Book Exchange has been organized under the direction of the Personnel bureau which in June will take over from Hathaway house the buying and selling of all second-hand books. If successful the Exchange will continue to be operated by students. Business will be carried on in Room IIIk, on the Education corridor, the third floor of Founders. Second-hand books which are to be used in courses next year will be bought at one-third the original price during the examination period from Friday, June 7, to Thursday, June 13, and sold the first two weeks (excluding freshman week) of the fall term. Mr. B. W. Lucas, of the Missouri Store company, will be at the Exchange June 7, 8, and 10, to buy second-hand books which are not listed for next year's courses.

Due to the risk entailed in starting a new organization, for the first year at least, it will be wisest to follow the plan which has been successfully adopted by other colleges, i.e., buying for one third in June and selling for two thirds in September.

S. Willard
B. Bredin
B. L. Robinson

CAPITALIZE EVERYTHING!

To the Wellesley College News:

As a member of both Barn and the Choir, I felt as though I had to answer the letter of 1936, which appeared in the issue of May 2. It may very well be true that the performance appeared to be principally musical, on the surface. However, 1936 seems to have over-looked the fact that not only the dramatic end of a production is under the direction of Barnswallows, but also the technical end: the lighting effects, the scenery, the costumes, to say nothing of the engaging of a highly capable coach to direct the action, were all part of Barn's invisible responsibility. Naturally, the work of Mr. Greene and Mr. Holmes deserves every bit of appreciation it can get, but isn't it a rather superficial criticism that omits all the conscientious labor put into making the operetta a success, by all the various unsung committees? They also are included in the capital letters.

1937

SUMMER INSTITUTE

To the Wellesley College News:

In making our plans for the summer, we are all aware of the opportunities which are open to us as college students. One of the best of these opportunities is the Wellesley Summer Institute for Social Progress, which is held early in the summer on the campus. As I feel certain that the Institute will be a very worthwhile experience to anyone who attends, I should like to recommend it to the students of this college, and especially to those interested in social and economic problems.

One of the unique features of the Institute is the successful attempt to bring together people whose backgrounds, occupations, and interests are very different. After reading about our economic society in college, it is a rare treat to be able to dis-

(*Continued on Page* 10, *Col.* 4)

THE PUPPY COVERS THE JUNIOR MEDICAL EXAM—OR, "THEN CAME THE YAWN" . . .

Bath-robed juniors
Stand in rows . . .
Angel gowns . . .
And bath-shoed toes . . .
Waiting for the weighing in . . .
"How was Prom?"
"Simply snousy!"
"How are you?"
"I feel lousy . . ."

Yawning juniors
Fill in blanks . . .
Answer questions
With no thanks . . .
Waiting for the weighing in . . .
"Have fun Saturday?"
"Gosh, you bet!
Isham Jones
Was at the Met . . ."

Sleepy juniors
Step on scales . . .
Astonished sounds
Greet added pounds . . .
Indifferent sighses
From slimmer sizes . . .

Tired juniors
Have their age guessed . . .
Have their ears jabbed . . .
Take the blood test . . .
"Have you anemia?
Do you dreamia?
Suffering from
A drooping lid?
Do your nerves
Feel all undid?
Is your respiration
Pailing?
Do you feel your arches
Falling?"

Weary juniors
Trudge to dark-rooms . . .
"Spike their spines
They're porcupines . . .
'Stretch up straight
Shift your weight . . .
Puff up your chest
Stand your best. . . ."

Beaming juniors . . .
Dreaming juniors . . .
Sleeplly calm . . .
Thinking of prom. . . .

CLIMAX

Early in the month of May
Winter still is holding sway,
And there's much talk of The Day.
Frantic notes to mom:

"Listen to my tale of woe;
My stock has reached a fearful low.
I need a dress for my new beau,
To greet him with aplomb."

Telegrams and plans apace.
Chiffons, satins, silks, and lace.
Preoccupation on each face,
Marking inward qualm.

The Day dawns misty, drear, and gray,
Yet many cars start on their way.
Tall men, short men, serious, gay,
On campus seem to throng.

Bandannas cover careful curls
Of twittering, excited girls;
Then into dresses, head awhirl,
At last—it's Junior Prom!

HYPOTHESIS

If phil and psych were comp, they say,
And if music were zoo;
If meat were fish, and fish were soup,
And up were way below;
If pups were birds and books were cakes;
If "generals" were a dream;
If profs were you and you were they,
The crop would be the cream.

The Theater

COLONIAL—*Parade*

SYMPHONY HALL—*Pops*

FINE ARTS—*Unfinished Symphony*

CAMPUS CRITIC

ELECTRA

—:—

Some friendly deity looked down from the height of the Olympic mount last Saturday afternoon and whisked away the storm-clouds long enough to permit the presentation of Sophocles' *Electra* on the Alumnae hall terrace. For the sunlight effects, we thank the above-mentioned deity; for the effective masks, the art department; and for the play itself, the students and teachers of Greek.

The acting, which as in most Greek plays was largely overshadowed by dialog, was in large part very effective. Genevieve Knupfer was convincing as the old Paedagogus, and Joslyn Smith had mastered the virile stride and gestures of his master, Orestes. Hester Gray minced her way successfully through the part of the latter's rather fluffy-minded sister, Chrysothemis. Miss Patricia Parfitt's low-pitched voice admirably fitted her for the role of the menacing Clytemnestra, and Elizabeth Brainerd, as Chorus-leader, gave her lines a musical ring that made them a pleasure to listen to.

Outstanding for her clear-cut diction was Bernice Libman as Electra herself. So expressive were her speeches that even those in the audience who did not understand Greek could catch a familiar word at intervals. And even when the words meant nothing, pitch, and the wealth of inflection possible only to such a deep, rich voice as Miss Libman's, conveyed their significance. She was occasionally hampered by having to give some of her most important speeches lying prone on the ground, but when she was standing, particularly as she held up the funeral urn, her intonation was admirable.

Electra's mask, too, was excellent, in its expression of tragic despair, rivaled only by the guilty Clytemnestra's air of demoniac evil. The mask worn by the Paedagogus, effective except in profile, was an interesting study in old-age physiognomy. The attempt to vary the expressions on the members of the chorus was in some cases carried too far, with the result that at least two of the masks looked oriental rather than Attic.

While we fully appreciate the desire of the Greek department to be scholarly and historically correct in its productions, it seems to the present reviewer that at least in the case of the handling of the chorus, some slight concession might be made to the audience. Straining as they were to follow the action despite the unfamiliar tongue, they occasionally lost track and became restless, especially during the long dialogs. A simple remedy for this difficulty, which must have a reciprocal effect on the actors, would be to correlate chorus and actors more during long speeches. Merely being able to watch their gestures at the same time as the chief speakers without having to look back and forth across the stage, would not only relieve the tension on the part of the audience but might also clarify the content of the speeches.

This is, however, a minor consideration. The play as a whole is a tribute to the initiative of the Greek department, and to Miss Lillian Libman, who showed in her directing a fine sense of the scholarly and the dramatic.

J. B. '36

—:—

FARNSWORTH EXHIBIT

—:—

We all know well the water-color studies by Miss Agnes Abbot which are permanently in our Farnsworth museum. Until June 4 we are extremely fortunate in having there a large group of her paintings, and some others by Mrs. Hazel Newnham Abbot.

Those who have taken flower painting with Miss Abbot should look first at *Regal Lily*. Here is a perfect example of large, free handling. A background of deep greens puts the lilies in strong relief, while petals, unpainted on their sunlit tips, are modelled by shadows, crisp and grey-blue blending to grey and golden, and by sweeps of light to give a wavy texture. The accents are yellow and orange.

The paintings by Mrs. Abbot are western landscapes. She gives a fine interpretation of both atmosphere and distance, particularly in *Raton Pass*. The distant sands are done in colors which are warm though neutralized and sometimes blurred. Dry heat rises to mountains in the foreground made solid and strong by passing of rich colors.

Two other paintings of this artist offer a strong contrast. *Colorado Winter* is done with short, crisp strokes and definite shadows, all in coldest colors. *Rampart Range* is treated broadly with warm glowing colors and strong summer lighting.

Turning again to Miss Abbot's work, we see *Thunder Storm*, unusual in its mood and lighting. A warm day, with distant mountains and near meadows under a peaceful sky, is opposed to dark hills, shadowed by an ominous cloud. Through the cloud light sifts upon the storm area. There is unity of color by regulation of value. The whole is done as simply as possible with only a few details.

Early Spring, by Miss Abbot, is beautifully composed. The pines are depicted in bold dark splashes of color with hazy pink margins for fuzzy texture. These colors are complemented by yellow-green and orange. The water of the river changes from a clear, calm mirror in the foreground to a blue which seems to flow in the distance.

We should like to tell of all the paintings: of *Cardinal Flowers*, alert, sketchy, and flaming from the grey rock; of *Polo Game*, where action is captured by a few quick brush strokes; and of *Farm House, October*, where green and gleaming yellows with blurs of crimson are set off by cool blue and purple shadows, some intense.

But words are entirely inadequate to convey the glow, the sparkling freshness, and the convincing quality of this art.

E. Mc. L. S. '37

—:—

STUDENT RECITAL

—:—

On Wednesday afternoon, May 1, the students in the music department gave a recital in Billings hall. It included selections for piano, voice, violin, organ and violoncello.

Mary Elizabeth Hutton '38 opened the program, playing the *Presto agitato* movement from Beethoven's *Sonata in C sharp minor*, Opus 27, No. 2. Although a little uncertain at times, Miss Hutton gave a fine interpretation. Robbie Lou Schneider '37 sang Gluck's *O del mia dolce ardor*. Miss Schneider has not a strong voice, but it was pleasantly suited to the delicate lyricism of Gluck.

The next performer was Margaret Mowry '37 who played two numbers for the violin by Tor Aulin, a *Berceuse* and a *Humoresque*. Her firm technique and artistic tone should have been demonstrated by more suitable means than these second-rate compositions. The first of a group of piano pieces which followed was Schumann's *Romance* in F sharp major played by Elizabeth French '37. The sentimental mood of this work was exaggerated by too slow a tempo.

Lorraine Burtis '35 followed this with Debussy's *La Cathedrale Engloutie*. Her carefully studied interpretation, although a little slow at first, held the attention of her listeners. The last numbers of this piano group were two selections from Mendelssohn played by Mary Louise Bass '37. The *Song without Words* in E major was played with the simplicity which it requires. The contrasting piano passages in the *Hunting Song* were too subdued to be effective.

Carolyn Cook '35 followed this group with a Beethoven song, *Das Glück der Freundschaft*. Miss Cook sang with spirit, and her interpretation brought out the charm of the music. The next number was for the organ, the *Vivace* movement from Bach's Sixth Trio Sonata, and was played by Martha E. Hathaway '35. Miss Hathaway has a careful *legato*, but there was not enough contrast to it in the detached notes. Her playing lost in effect because of an unsteady tempo in a work which requires an exactly regular beat.

Carolyn Tyler '34 was heard next in an *Elegie* by Faure for the violoncello. This composition, which covers an unusually wide range, offered opportunity for a study of contrasts in tone and in mood. Miss Tyler's performance was effective in this respect and artistically interpreted.

Eleanor Sandford '36 ended the program with a Brahms *Rhapsody* in B minor. Miss Sandford's rich *fortissimos* and contrasting *pianos* expressed the mood of the composition. Her spirited and colorful playing brought the program to an effective close.

J. S. B. '36

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STUDENT RECITAL

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A second student recital was heard in Billings hall on Monday afternoon, May 6. Genevieve Knupfer opened with the *Allegro moderato* movement from the Italian Concerto of Bach. Miss Knupfer's playing was well controlled and she showed great taste in her feeling for the style. Adaline Blank '36 and Helen Gooding '37 sang two duets, Couperin's *O Vos Omnes* and *Die Boten der Liebe* by Brahms. The former number was well sustained and sung simply. The two voices blended effectively.

Blanche Curtis '37 followed with a Choral Prelude for the organ, Bach's *Wer nun den lieben Gott lasst walten*. Her playing was even and carefully studied. A piano group came next, the first number of which was the *Allegro Maestoso* movement from Brahms' Sonata in F minor, Opus 5, played by Jeanne Seltz '35. Miss Seitz's interpretation was marked by strong contrasts, well in keeping with the sonata. Ruth Ostermann '38 played a Venetian Barcarolle by Godard. This was in a decidedly light vein, but Miss Ostermann made it interesting by keeping a steady tempo in the accompaniment while the ornament in the right hand was carefully controlled.

The next number was Debussy's *Reflets dans l'eau*, played by Sage Adams '37. Miss Adams has a nice feeling for this composer and her tone was in the Debussy tradition. Marjorie Morris '35 followed with two songs by Brahms, *Minnelied* and *Vergebliches Standchen*. Miss Morris has a rich, full tone which is artistically controlled. Two Choral Preludes for the organ came next. They were Bach's *Christ lag in Todesbanden* and *Ich ruf' zu dir, Herr Jesu Christ*, played with taste and an adequate technique by Jean Delaney '37.

June Tienkin '37 closed the program with a brilliant display of technique and spirited playing in the *Allegro molto moderato* from Grieg's piano Concerto in A minor, Opus 16. Her playing was notable for beautiful phrasing and an unusually brilliant tone.

J. S. B. '36

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DAVENPORT CONTEST

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The ten students competing for the Davenport prize in speech spoke Monday afternoon, May 6, in room 44, Green hall. (These girls have all had two courses in the department of speech and are from Miss Smalll's 201 and 301 classes.) Each of the girls gave two minutes of extempore, two minutes of lyric, and four minutes of a dramatic selection. They appeared in the following order: Doris Gilbert, Marian Chapman, Ruth Lorish, Ethel Kemmerer, Elizabeth Hubbard, Doris Mead, Frances Mitchell, Virginia Veeder, Barbara Jacobs and Patricia Busey.

(*Continued on Page 7, Col. 4*)

Professor Explains Some Of Telephony's Mysteries

Professor Louise McDowell explained the mysteries of electric waves and radio telephony to the students of elementary physics on Friday afternoon, May 3, in the physics lecture room. She told first how electric waves are produced, and then showed how they are modulated to carry the sound waves, and how they are sent and received.

An oscillating or alternating current is one which changes its direction in the circuit many times a second. In order to produce electric oscillations, the circuit must contain both a condenser and a coil. The current piling up on the condenser plates produces a return force in the opposite direction; and the coil prolongs the flow of the current.

By varying the size of the condenser and coil, a current of any desired frequency of oscillation can be obtained. If this current is allowed to flow in a long wire similar to an antenna, electromagnetic waves are emitted in all directions. These waves travel with the speed of light, and it is they which affect the receiving circuit.

In order to make the electromagnetic waves carry sound, it is necessary to alter their shape. The ordinary microphone accomplishes this purpose. As the speaker talks into the mouthpiece, the pressure of the sound waves pushes on a condenser plate, altering the capacitance of the circuit in the same way that his voice varies. Thus there will be two frequencies sent out to the listening world: one, the frequency of the original oscillating current, or carrier current; and two, the sound wave frequency or modulation superimposed on the carrier.

The receiving set also contains capacitance and inductance in the form of condenser and coil. If these are adjusted to the same frequency as the incoming waves, a large current will flow through the receiver. But this current is still too small to operate a loud speaker, and it must first be amplified. In order to be effective, it must also be rectified; that is, it must flow in only one direction. These two functions are assumed by radio tubes. These consist in general of three parts: a heated filament, which gives off a varying flow of electrons; a charged plate to which the electrons flow; and a charged grid, which controls the rate of flow.

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LECTURER TALKS ON MEDIEVAL PAINTING

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(*Continued from Page 2, Col. 4*)

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peasant which frankly set out to be that. The *calendrier*, a dual medallion with the zodiacal sign above and below the characteristic farm labor for that month, is the most striking of these. The simplicity and *bonhommie* of the peasants as they plough their fields, sow or reap, has a distinct appeal.

M. Focillon also illustrated his study of the French peasant with Mediaeval manuscript illuminations. Here again, in the silence of cloisters and musty dimness of monastery cells, it seems paradoxical that the peasant should again dominate the art. Here again, the Biblical material adapts itself beautifully to country scenes and figures. In other paintings on these manuscripts, although the air is filled with mysterious divinities and legendary beasts, and though castles and knights make up the center, at the bottom, executed with realism and simplicity, is the eternal basis of society—the peasant.

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A. C. E. Horizon

Excerpts from the bulletin of the Association of College Editors, of which the WELLESLEY COLLEGE NEWS is one of the founders.

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VICTORY OVER HEARST

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The Williams *Record*, edited by Raymond A. McConnell, won a local fight against publisher William Randolph Hearst when the theatre in Williamstown announced that Hearst Metrotone News would not be shown again on its screen.

This action on the part of the owner of the Walden Theatre was made in compliance with a petition circulated among students and faculty members at Williams.

Confronted with the threat of a boycott, already made real by the smallest audiences of the year, Calvin King, lessee of the theatre, flashed a reader on the screen which informed his small audience of twenty people that, in spite of his contract, Hearst Metrotone News would no longer be shown.

The attendance at the Walden promptly bounded back to its usual large numbers.

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Bibliofile

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Gerald, a Portrait, by Daphne du Maurier. New York. Doubleday, Doran & Company, 1935. 312 pp. $3.

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It was all too easy for Gerald du Maurier. From the times at Harrow when a sniffle and the certainty of getting a cold served the double purpose of explaining his low marks and assuring a well-packed hamper from home, until 1919-1925 when as actor-manager of Wyndham's theater in London he was at the top of his profession, his luck was unfailing and that very luck threatened to spoil him, to make him weary of the success he had learned too early and too soon. If mummie hadn't babied him, and Mo, his wife, been a second mummie—but it is useless to go into the "ifs."

The book begins with Gerald's father, "Kicky," the famous artist for *Punch* and author of *Peter Ibbetson* and *Trilby*. The same unsatisfied, almost unrecognized longing, questioning, seeking, that had poured from his heart in his two novels, found a place in his son with his restlessness and unused ability. Gerald went into the theater because there was nothing else he could do with so little trouble. For a while he had only small parts, touring in the provinces, but the press notices were good. And then he played under Mrs. Patrick Campbell. Her ceaseless energy, her demanding influence had made him give the best he had, taught him a grace and charm of manner that proved invaluable later on. Then Stella, as he soon called her, went to New York, and Gerald, unhappy, returned to his mother, older and wiser than before.

He met Muriel Beaumont, dubbed Mo, while he played Sir Ernest to her Lady Agatha in Barrie's *Admirable Crichton*. When finally, embarrassed as a boy of twenty, he had proposed and she accepted, he told everyone he knew. His family, since twice before he had been engaged, and then just as they were making up their minds to a daughter-in-law from the stage he had called it off, now prepared to inspect this new specimen and voice its preconceived disapproval. It is a most amusing scene when Mo, a tall, slim, brown-haired girl with neither powder nor paint, comes into the room with outstretched hands, and after kissing mummie, murmurs that she is worried about Gerald, he is starting one of his horrid colds. Nothing could have endeared her to the family more quickly.

In 1910 Gerald took the managership of the Wyndham theater. This step, while it meant greater profits, entailed endless responsibility, endless looking after both big and small things. He was an excellent manager, and in those days he had no financial worries, for Tom Vaughan took care of the business end. He had a delightful way with the cast, keeping them in gales of laughter even while correcting them, and in getting what he wanted, made the players think that they had suggested it. He had once vowed that he would not lose his temper on the stage, and he could keep his vow with his inimitable talent for mimicry, for entertainment.

He was one of the leaders in the natural school of acting. "Do what you'd do at home if you came in tired; toss your gloves on the table, look at the letters, yawn, ring for a drink, anything, but be natural. Don't mince across the stage as though you were a mannequin." And he would proceed to show the actor how it should be done, giving the part just the smooth, man-of-the-world air it needed. He could walk on, light a cigarette and flick the match away so as to keep the audience breathless for minutes at a time.

Gerald was a most original father. Once when the screams of Angela and Daphne's choking each other reached him downstairs, he rushed up to them and was soon entertaining them, teaching them manners by introducing them to door knobs and chairs. When the family traveled, everything had to be just right, the train compartments fitted up like the rooms at home, and wherever they went a trail of useless toys, candy, magazines, and money followed. Every holiday was faced with trepidation. Gerald might be bored. Moody as the weather, when he was up, way up, and when down he reached the depths. He had to have people around him, all kinds of people. His energy was a nervous tension that could not rest. He loved practical joking and would take infinite pains to have false and startling telegrams arrive for his friends, or make mechanical mice dance behind the china on the stage table.

Gerald's great tragedy was the age in which he lived. He fell between two periods and was a product of neither. The future and the past were in conflict within him, dragging him different ways, and he possessed the sentimentality of the one with the cynicism of the other. He would have liked women to be shingled and wear crinolines, and though he said he was against progress, even while he deplored the passing of the quiet and dignity of the Victorians his feet were beating a jazz time, and his hand reaching for the cocktail shaker. He was weak and strong, shallow and deep, intelligent and stupid, lovable, generous, baffling, unfulfilled.

Daphne du Maurier, in the story of her father, has made him live in all his success which was not satisfying, in his loneliness and fear of boredom, in his bewildered understanding of what was happening to his profession. She has written clearly, simply, objectively of the matinée idol, actor manager, play-boy Peter Pan that was her father, and yet, with all the objectivity, she makes us feel with him and for him. In the end, as he stands looking far below at the brilliant, flickering lights of London we think that perhaps his success, easy as it came, was more than paid for by the unanswered, only half recognized longing of his soul.

E. P. S. '37

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Six Sides to a Man by Merrill Moore. New York. Harcourt, Brace and Company, 1935. 173 pp. $2.

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To tell the truth, we feel inclined to agree with John Chamberlain in wondering at Louis Untermeyer's enthusiastic epilogue to the book of new sonnets by Merrill Moore. Of course, there are good lines in them, and if the author had settled down long enough to complete a thought, good thoughts; but as it is, many of the poems are spoiled by a confusion of meaningless images, and in reading the sonnets one has the unpleasant feeling of being hopped about from one thing to the next without continuity or reason. The book might furnish an interesting psychological study of how a man's mind works, but it seems to us that poetry demands something more than that.

Several of the sonnets are interesting moments or pictures snatched from life. *Eyes in Libraries, Do Your Christmas Shopping Early, Old Doctor Miller and his Medicine Show*, and *The Answer to That* are observations, not very lovely or unusual ones, but some that have promise of greater depth than is given them. There is no attempt at interpretation of life. Dr. Moore hastily sketches the picture and lets it go at that. So could almost anyone else. If the world he sees means something to him, he has failed to express the meaning. There is a shallowness in most of his sonnets that is rather appalling. *Office Assistant that Got on My Nerves* is a flip caricature that makes one wish he had fired the man and not written the poem. *Proverbial Swan*, while a little closer to the recognized sonnet form, gives promise of possibilities of description with a kind of virile delicacy.

In *The Marsh*,

"The evening heard an orchestra
of strange tunes
Sweep across the sea ports towards
the dunes
And as night came on, the bass
and treble parts
Winnowed together like two beating hearts."

In *Summer Evening*,

"He fell apart in three primary
pieces
And sat there in the silence on the
grass
Listening to the ripple of moments
pass."

As for Dr. Moore's form of the sonnet, it ranges from the very amusing *Prince of Wales*, with "The clothes, the uniform he has to wear, and shave his face and brush his British hair," a sonnet formed of seven iambic pentameter couplets, to *To be in Liquidation*, part of which can hardly be scanned to fit any pentameter line. His rhythms are jagged, his rimes faulty, and the only real claim many of his poems have to the title of sonnet is their length, fourteen lines. Dr. Moore has written twenty-five thousand sonnets, no small feat at five a day for fourteen years. That is the impressive thing about *Six Sides to a Man*.

E. P. S. '37

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JUNIORS GIVE PROM IN ITALIAN GARDEN

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(*Continued from Page* 1, Col. 2)

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Jones, chairman of Prom committee, and Beth Brazee.

Exactly at 10 the Grand March began. In about twenty minutes came that supreme moment for which we feel certain every Wellesley junior must have been waiting all her life,—that moment when, with chaperons applauding, with hundreds of faces peeking in the windows, the juniors and their escorts advanced slowly down the center of the room, arm in arm, sixteen abreast.

Immediately the dancing started to the music of Reggie Childs and his orchestra, and progressed gaily, while the chaperons, Mrs. Wheelwright and Miss Christian, and the faculty decided that they liked those "beautiful orchids" and that "striking green dress."

The gayety continued until 2, and then suddenly the rhythmic music and the dancing couples stopped. The dream of three years was over, and '36 departed regretfully, with backward glances, leaving to '37 the heritage of their Junior Promenade.

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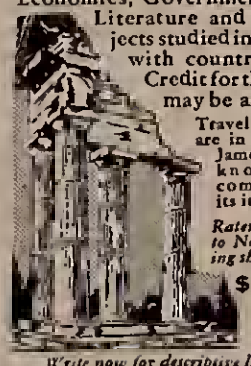
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—:—

Do your plans for the future include teaching? You will be interested to find out more about various types of teacher training. Notice has come to us recently of the new plan which is to be launched by the Horace Mann school, in New York city. This school, in connection with Teachers college, Columbia university, is offering experience in practical school situations through its apprenticeships. During the school year, the apprentice will be expected to register for graduate work at Teachers college, and it is recommended that this graduate work be carried on, also, during the summer preceding and following the apprenticeship. The candidate has then completed the requirements for the Master's degree at Teachers college.

Other apprenticeships have come to the Personnel bureau, offering training particularly for private school work.

The need is still felt for well-qualified, well-trained progressive school teachers, whether in public or private schools. If you want further information concerning definite openings or teacher-training programs, come in to the Personnel bureau for it.

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SCHOLARSHIPS

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Two scholarships are offered by the Boston School of Interior Decorating, of $100 each. The tuition at the school is $400 a year, and the course extends over two or three years. There is in some instances the possibility of additional partial scholarships or spare time work for those who wish to reduce expenses. For fuller information consult the Personnel bureau.

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WELLESLEY TRAVEL BUREAU

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Students who are interested in the work of the Wellesley college travel bureau and who would like to make application for positions for 1935-1936 are requested to leave their names as soon as possible at the office of the Personnel bureau. There are positions for three students, one sophomore, one junior, and one senior.

PERSONNEL CONFERENCES

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Any sophomores or juniors who have not had a conference with the Personnel bureau this year are asked to come as soon as possible to the bureau to make an appointment for a conference. These conferences are of great assistance in the work of the bureau and depend upon the coöperation of the students.

Alice I. Perry Wood
Director

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EXCHANGES 1935-1936

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The following students have been appointed for the year 1935-1936:

Bicycle Exchange
Lena Everett, Manager, 1936
Lois Connell, 1937
Ruby Murdock, 1937

Blotter
Margaret Eaton, 1936
Jean Brownell, 1936

Campus Exchange
Henrietta Davidson, Manager, 1936

Caps and Gowns
Hester Gray, 1936
Elizabeth Fairbanks, 1936

Furniture Exchange
Marion Schoenfuss, Manager, 1936
Helen Seeley, 1936

Portrait Directory
Mary Frayer, Chairman, 1937

Thrift Shop Representative
Katharine Menton, 1936

Indexer
Katharine Menton, 1936

Used Book Exchange
Susan Willard, Manager, 1937
Barbara Bredin, 1937
Elizabeth L. Robinson, 1937

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DAVENPORT CONTEST

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(*Continued from Page* 5, Col. 3)

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Miss Gilbert, at a disadvantage because of her position as first on the program, was a little unsure of herself through her extempore and lyric, but in her dramatic selection, a short scene from *Alice Sit-by-the-Fire*, by J. B. Barrie, showed more power in interpretation. Miss Chapman caught the whimsy of Mr. Barry in her dramatization of a scene from *Mary Rose*.

Showing smoothness of tone and dramatic expression, Miss Lorish held her audience with her rendings of Coleridge's *Kubla Khan* and a scene from *As You Like It*. Miss Kemmerer did not make as good an impression because of her hurried delivery, and the slightly rasping quality in Miss Hubbard's voice also detracted from an otherwise good performance. Miss Mead and Miss Mitchell won the audience with the intelligence and feeling of their dramatic selections.

Miss Veeder's entire presentation was notable for its unity. Her extempore, lyric, and dramatic bit were closely connected and beautifully delivered. Miss Jacobs showed depth of understanding in both her lyric and dramatic selection. Miss Busey's presentation of the sleep-walking scene from *Macbeth* won her audience completely with its excellence. The Davenport prize-winner will be announced at Commencement.

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NEWS BOARD VACATES

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Wellesley in general, and Mr. Haratounian in particular, will be free from the prying eyes of the NEWS this week-end, due to the fact that the board is taking a much needed rest at Rockport, Mass. The editors consider it only fair to make this announcement to those who, thus far, have inhibited their suppressed desires out of fear of publicity. They cannot be responsible for Perry's whereabouts, however, since the shore party is to be distinctly feminine.

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CAPS AND FROWNS

Princeton, N. J.—(*IP*)—Three out of four upper class students at Princeton university have taken advantage of the new rule abolishing compulsory chapel at the university, according to first tabulations.

On the first Sunday on which the new regulations were in effect less than fifty upperclassmen could be found in the church at which the sermon was being preached by Dean William L. Sperry of Harvard university.

From force of habit, two of the seniors present filled out and signed the attendance cards still required of freshmen and sophomores.

• • •

Cleveland, O.—(*IP*)—In a speech here Dr. Jacob R. Marcus, professor of history at Hebrew Union college, asserted that recent experiences in Germany have taught Jews two bitter lessons: that the greatest enemy of the Jews is war and that culture is no guarantee of justice and tolerance.

He said that losers in war look for a scrapegoat, with the Jew offering a convenient target, and that it was incumbent on Jews to maintain solidarity by being good Jews and keeping a keen sense of cultural and religious appreciation.

He estimated that about half the Jews in Germany are able to maintain themselves economically, while the remainder are being assisted by other German Jews or from outside Germany.

• • •

Oberlin, O.—(*IP*)—Carrying on what has become virtually a tradition, Elizabeth E. Metcalf of Webster Groves, Missouri, is the 76th member of her family to attend Oberlin college here since the institution was founded in 1833.

• • •

Boston, Mass. — (*IP*) — The 300th anniversary of the Boston Public Latin school, the first public school in America, was celebrated here in April.

• • •

Cambridge, Mass.—(*IP*)—Dr. Raymond J. Nagle, instructor in prosthetic dentistry at Harvard University Dental School, has discovered that a combination of gold and other kinds of fillings in the teeth may cause short circuits which give the mouth a constant tickling or biting sensation.

The only cure, he said, is to have all the fillings out and new ones which will not react electrically to each other put in their places.

• • •

Lakeland, Fla.—(*IP*)—Dr. Ludd M. Spivey, president of Southern College, has made the best comeback so far to Charles R. Walgreen, Chicago drug store executive who recently withdrew his niece from the University of Chicago because he charged she was being taught communism there.

Dr. Spivey telegraphed Walgreen:

"In order that you may show equal charity and consistency in regard to my daughter here in Florida I call upon you to remove your liquor stores from this state. Their presence endangers the future of all boys and girls here."

Meanwhile, President Robert M. Hutchins of Chicago U., replied to Walgreen that no investigation would be made at his school until specific charges were made.

Students at Chicago, on the other hand, sent word to Walgreen that he didn't know what he was talking about, or words to that effect.

• • •

Cleveland, O.—(*IP*)—Dust caps and paring knives will be packed with books and fountain pens next fall, when the girls who live at Flora Mather House at Western Reserve University return from vacation.

Miss Helen Smith, dean of Flora Stone Mather college, has announced that, starting next September, the dormitory will be conducted co-operatively by the students. The 50 girls who live there will share all the work except the actual cooking and heavy cleaning, which will be done by hired help.

Guests will be greeted at the door and at the telephone by cheery co-eds. If they get to the kitchen they will probably find girls with books propped in front of them shelling peas, peeling potatoes or cleaning spinach. At mealtime students will serve and clear tables.

But the girls will continue to share in the social life of the college as before. They will entertain visitors and have parties.

It remains to be seen whether as many cups and saucers will be used as before.

This arrangement will permit a reduction of dormitory fees from $400 to $250 a year.

Girls to benefit from the plan will be chosen only after a consideration of scholarship, financial need, health and evidence of ability to adjust themselves to people and surroundings.

• • •

Pittsburgh, Pa.—(*IP*)—In an address before the Pennsylvania Historical society here, Dr. Vilhjalmur Stefansson, famed Arctic explorer, asserted that North America really was discovered by the Irish, and he proved his statement in this way:

"The discovery of Iceland was made in the eighth century by Irishmen.

"The discovery of Iceland was the discovery of North America, because from Iceland you can see Greenland and from Greenland the next island, and so on until you see the mainland.

"We don't know the name of the discoverer, but we know he was Irish and probably a clergyman.

"In 820 A. D., an Irish monk named Dicuil wrote a book—one manuscript is at Oxford—in which he said he had spoken with clergymen who were in Iceland 25 years earlier, or about 795.

"About the same time the Norsemen conquered a large part of Ireland and learned from the Irish that they had discovered a large island to the northwest, so they went to look for it. This was about 650 A. D."

TALE OF ULYSSES COMPRISES PAGEANT

(*Continued from Page* 1. *Col.* 5)

will give an address of welcome. After the presentation of *Orpheus and Eurydice*, which constitutes the main body of the ceremonies, the traditional ceremony of the spade will take place, followed by the freshmen rush to their class tree.

Mildred Waterhouse '35 is general chairman for Float Night. Those working under her on different committees include:

Betty Nipps '36	*Business manager*
Frances Forsdick '36	*Pageant*
Mary Luqueer '37	*Programs*
Dorothy Russ '37	*Music*
Elizabeth Smith '37	*Paddlers*
Carol Sleicher '36	*Signals*
Marian Card '36	*Grounds*
Katherine Sloss '37	*Lighting*
Eunice Avery '36	*Publicity*
Marguerite Goodrich '36	*Decoration*
Frances Emery '36	*Refreshments*
Eleanor Crosby '36	*Ushering*
Linda Eynon '36	*Cover Design*
Rosemond O'Reilly	*Make-up*
Jean Malley	*Costume*

The oarsmen of the varsity crew are:

Lucille Lesch '37
Louise Yawger '36
Mildred Waterhouse '35
Elaine Meekins '36
Virginia Veeder '35
Mary Henderson '35
Mildred Burnes '36
Caroline Neill '36
Lena Ready '35

Substitutes for the varsity are: Margaret Breen '38, Jean Brownell '36, Catherine Martin '35, Muriel Millar '36, Betty Stedman '35.

The class crews, which will race Float Night, are as follows:

FIRST CREWS

1035

B. A. Ayers
2. E. Meekins
3. M. Waterhouse
4. E. Stedman
5. J. Harrington
6. M. Henderson
7. V. Veeder
S. C. Martin
C. L. Ready
Subs. Carleton
Josephs
Porteous
Seitz

1936

B. J. Brownell
2. L. Yawger
3. E. Edelman
4. H. Olzendam
5. D. Chinnock
6. M. Huggins
7. M. Burnes
S. C. Neill
C. M. Millar
Subs. Coyle
Dempewolff
Stewart
Thomson
Yost

1937

B. R. Winsor
2. M. Maynard
3. L. Lesch
4. F. Brown
5. B. Levin
6. M. MacPherson
7. B. Curtis
S. A. Edwards
C. M. Simpson
Subs. Edinburg
Luqueer
MacHaffie
McKechnie
Margolis

1936

B. K. Lilly
2. M. Swaffield
3. P. Fall
4. E. Cameron
5. M. Breen
6. Turner
7. G. Heald
S. B. Thorogood
C. N. Gordon
Subs. Baldwin
Bass
Matthews
Murchie
Atanasoff
3. B. Smith
4. M. Josephs
5. C. Cook
6. A. Richardson
7. B. Porteous
S. J. Seitz
C. A. McGinniss
Subs. Allen
Crowley
Geismer
Leeds

1936

B. E. Dempewolff
2. S. Stewart
3. G. Thomson
4. A. Coyle
5. M. Raymond
6. H. Qua
7. F. Emery
S. E. Osterman
C. M. Yost
Subs. R. Bennett
V. King
R. Leighton
J. Sanford

1937

B. M. Luqueer
2. L. Hudgins
3. S. Edinburg
4. W. Clark
5. M. Clippinger
6. E. MacHaffie
7. E. Woosnam
S. L. McKechnie

SECOND CREWS

1935

B. L. Carleton
2. M. Houlihan
C. H. Margolis
Subs. M. Adams
J. Barber
B. Hill
M. Hunting
F. Jones

(*Continued on Page* 10, *Col.* 2)

DR. STANLEY E. HALL
DENTIST
Waban Block Wellesley Square
Tel. Wel. 0566-W

PEIRCE SCHOOL
OF BUSINESS ADMINISTRATION
College Women may begin courses in Secretarial Training at the opening of the Summer Sessions of six weeks, commencing July First.
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GUEST HOUSE
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Near Eliot, Noanett and Clinton
Comfortable rooms and surroundings.
For all occasions entertain your guests here.
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Theses and term papers copied.
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Wellesley Tel. Wel. 1045

WILBAR'S
67-A Central Street
Dark Shoes Are Now On Sale
$3.90—$4.90—$6.90

Remember Mother's Day
May 12
SHOP OF BARBARA GORDON
Gifts of Charm and Distinction
52 Central Street Wellesley 1814-W or R

"Abroad's all right with me, Janet... But see you go on a German Ship"

What father really means is that crossing on a German Liner gives an opportunity for first-hand observation on what he terms "combining the Science of Navigation with the Art of Fine Living."

SOMETHING like orchestral playing is this running of ships across the ocean—a special aptitude for *ensemble* work required of all members . . . You find it on German Ships: Every steward, seaman, officer born to a part, trained by years in working in unison. Ships and equipment as fine as can be made, kept in perfect order. And a tradition that has its hand on every shoulder, day and night.

Fastest Way to France, England, Germany—

Bremen • Europa

The de luxe **Columbus** leaves June 29 — the Special Student Sailing—for Ireland, England, France, Germany, and every Wednesday Midnight a sailing of the "Famous Four"
New York . . Deutschland
Hamburg . . Albert Ballin

Cabin Liners **St. Louis . . Berlin . . Stuttgart** to Ireland, England, France, Germany.

Assistance and Advice to Students going abroad for travel or study. Write Educational Service Department, in any of our offices.

Illustrated Literature on all Ships, all Classes. Your Local Travel Agent, or

Hamburg-American Line • North German Lloyd

252 Boylston Street, Boston

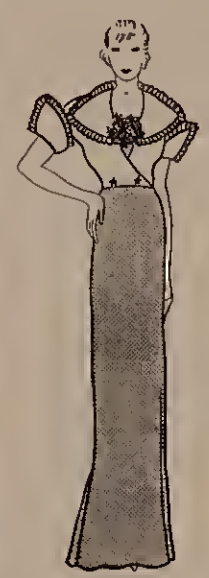
Our reproduction identical to the smallest detail in PURE SILK any pastel color and white with contrasting buttons and scarf.

$16.75

ORIGINAL $245.00

Our reproduction faithful to the star buttons on the jacket which is piqué over a sleek linen evening gown. Contrasting colors. Our price

$16.75



ORIGINAL $195.00

Exact reproduction of a famous tailored outfit. Beautifully tailored, pleated front. Contrasting jacket has a bi-swing back in pure silk. A beauty at

$16.75

ORIGINAL $250.00

STUARTS INC

INAUGURATING THE STUART "SUMMER PLAN" · PRICES 8^{95} to 16^{75}

On that day and for the balance of the summer season Stuarts present a special collection of inexpensive summer clothes for sports, afternoon and evening—Priced from 8.95 to 16.75 with hats to match all day time clothes at one price, 2.95.

This special collection consists only of adaptations of the most recent Paris successes and we present them with the same feeling of pride we would our original models - -

All are made with the rigid requirements demanded by Stuarts—hand workmanship, pure silk fabrics (no synthetic or acetate materials), pre-shrunk cottons, perfect fitting sizes.

Every conceivable pastel color including white. Every conceivable size, 11 to 17 or 12 to 20. Nothing over 16.75 in this special collection. Hats to match everything 2.95.

Note: As this special "Summer plan" collection will unquestionably be breaking all sales records we advise your earliest possible attendance.

BEGINNING FRIDAY MAY 10th

Our Reproduction

$16.75

For this typical French type silk suit in pastels with contrasting sailor collar, cuffs, and ascot in printed silk linen. A very tricky jacket on this one. Hat to match $2.95

ORIGINAL $325.00

Our Exact Reproduction

$16.75

Silk costume with printed gilet which is removable. After removing an altogether different dress is had. Hat to match $2.95.

ORIGINAL $175.00

Our Reproduction

$13.95

A peg-top dress in linen with contrasting linen inserts. Yellow with blue and many other exciting color combinations.

ORIGINAL $135.00

CALENDAR

—:—

Thursday, May 9: 3:40 P. M. Alumnae Hall. Senior academic council. Open to all undergraduates except freshmen.

7:30 P. M. Tau Zeta Epsilon House. Meeting of the Alliance Francaise. Mlle. Pernot and M. de Messieres will appear in a one-act play. Also the play, "La Marraine de Guerre," will be presented.

8:00-10:00 P. M. Whitin Observatory. Open night.

Friday, May 10: *8:15 A. M. Morning Chapel. Mrs. Ewing will lead.

*4:45 P. M. Billings Hall. Mr. Chauncy Brewster Tinker, Sterling Professor of English, Yale University, will speak on 'Walter Savage Landor: His Shorter Poems." (Katharine Lee Bates Fund for Poets' Readings.)

*7:15 P. M. Chapel Steps. Step singing.

Saturday, May 11: *8:15 A. M. Morning Chapel. Mrs. Curtis will lead.

Sunday, May 12: *11:00 A. M. Memorial Chapel. Preacher, Rev. James Austin Richards, First Church in Oberlin, Ohio.

*4:00 P. M. Billings Hall. Student recital. Gertrude E. McIver, '35, pianist. Marjorie C. Morris, '35, contralto: Eleanor W. Sandford, '36, accompanist.

*7:30 P. M. Tau Zeta Epsilon House. All college vespers. Father William M. V. Hoffman, St. Francis House, Cambridge, will speak.

Monday, May 13: *8:15 A. M. Room 24, Founders Hall. Current events reviewed by Miss Heidbreder.

*7:30 P. M. Room 24, Founders Hall. Professor Louis H. Naylor, Trinity College, Hartford, will speak on "L'Italia e Lamartine." (Department of Italian.)

Tuesday, May 14: *8:15 A. M. Morning Chapel. President Pendleton will lead.

4:00 - 6:00 P. M. Agora, Phi Sigma and Tau Zeta Epsilon Houses will be open to juniors and seniors.

*7:15 P. M. Chapel Steps. Step singing.

Wednesday, May 15: *8:15 A. M. Morning Chapel. Rev. J. Burford Parry, Wellesley Congregational Church, will lead.

*4:40 P. M. Room 444, Green Hall. Short story recital by members of Speech 101.

*7:30 P. M. Alumnae Hall. "Lo Scamandro," an unedited one-act play by Pirandello, will be presented by the Circolo Italiano and members of Italian 102.

NOTES: *Wednesday, May 8, 3:40 - 5:30 P. M. Chemistry Building. Sale of chemical glassware.

*Friday, May 17 (in case of rain, May 18), 7:45 P. M. FLOAT NIGHT. Crew races and water pageant, "Wanderings of Ulysses." Tickets for members of the college, $.35, and for outside guests, $.50, will be on sale at the ticket booth, Green Hall, May 13 - 17, 8:40 - 3:30 and at the gates the night of the performance.

Saturday, May 18, 3:30 P. M. (in case of rain, May 20, 4:30 P. M.). TREE DAY. Pageant, "Orpheus and Eurydice."

Resident students and members of the faculty and administration secure tickets for themselves from the head of the house in which they live before noon, May 18.

Non-resident students and members of the faculty and administration secure tickets for themselves at the Information Bureau before noon, May 18.

Each member of the faculty and administration may secure one guest ticket at $1.00 at the Information Bureau before May 11.

Each student may secure one guest ticket at $1.00 at the ticket booth, Green Hall, May 8 and 9, 8:40 - 3:30.

After May 11, tickets unclaimed will be put on general sale; and those desiring additional tickets may purchase them at the ticket booth, Green Hall, May 13 and 14, 8:40 - 3:30.

*Wellesley College Art Museum. Exhibition of water colors by Agnes Anne Abbot and Hazel Newnham Abbot.

*Wellesley College Library. North Hall. Exhibition of editions of Petrarch and early sciences and education.

South Hall. Exhibition of first editions and volumes from the Kelmscott Press to commemorate the centenary of the birth of William Morris.

*Open to the public.

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TALE OF ULYSSES COMPRISES PAGEANT

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(*Continued from Page* 8, *Col.* 5)

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1938

B. E. Frost
2. J. Wallace
3. L. Matthews
4. B. Murchie
5. H. Chamberlain
6. B. Fellows
7. K. Baldwin
S. M. Bass
C. E. Atanasoff
Subs. Cook
Morgan
Purvis

Florence Lyons, vice-president of the senior class, is general chairman for the Tree Day activities. Those in charge of committees under her direction are:

Catherine Andrews '35
Margaret McAdam '37 } ..... *Plans*
Anita Wilson '36

Nancy Stern '35 . *Gen. Arrangements*
Alice Marting '35 ..... *Dancing*
Betty Robinson '35 ..... *Costumes*
Gertrude McIver '35 ..... *Music*
Margaret Holt '35 ..... *Properties*
Edith White '36 ..... *Finance*
Barbara Beall '35 ..... *Programs*
Katherine Forsyth '38
Consulting Member
Margaret Hildebrand '35 .. *Schedules*
Estelle Edelmann '36 .. *Sewing*

Those participating in the dances of the production, *Orpheus and Eurydice* are:

Eurydice Dorothy Sterrett '35
Orpheus . Alice Marting '35
Hymen . Margaret McAdam '37
Attendant Deities of Marriage
Jane Barber '37
Nancy Jane Miller '37
Elizabeth Scarritt '36
Aristaeus ..... Alice Burton '37
Pluto ..... Charlotte Miller '35
Proserpine ..... Marion Short '38

Those taking the part of the shades are:

Miriam Barwood '37, Lydia Chase '38, Harriet DeVoy '38, Jane Griswold '37, Elizabeth Holly '38, Charlotte L. Paul '37, Susan Peterson '38, Ida Pies '37, Irene Rouillard '37, Virginia Safford '36, Robbie Lou Schneider '37, Elizabeth Sickler '37, Eleanor Strickert '38, Alice Tremain '38.

The dance chorus of maidens includes:

Alice Baker '37, Priscilla Barlow '38, Maxine Bluhm '37, Meredith Breed '37, Marguerite Crolius '37, Dorothy Drinkwater '35, Elizabeth Duff '37, Sadie Hall '37, Ellen Harney '36, Jane Hartzog '35, Elizabeth Hubbard '37, Rae Key '37, Marjorie Kolmer '37, Lucille Lesch '37, Helen Niebrugge '36, Isabel Park '35, Charlotte Paul '38, Wilhelmina Schuerman '37, Martha Seymour '36, Janet Smith '37, Beatrice Weaver '38, Helen Wegman '37, Miriam Whitman '38, Lillian Young '37.

Those dancing as fairies include:

Theresa Alexander '37, Frederica Billard '36, Dorothea Boorn '36, Marion Crampton '35, Betty Eggleston '37, Sari deGoencz '37, Margaret Gunn '36, Elizabeth Hill '38, Jean Kelso '38, Amy Lieberman '37, Eleanor Meyer '37, Annalee Rose '37, Harriet Schlesinger '37, Esther Swaffield '35, Alison Thorogood '36.

Those participating as the Damned are:

Leah-Althea Andrews '36, Gertrude Clark '36, Margaret Clippinger '37, Celena Dean '38, Christine Diener '36, Shirley Eberlin '38, Mary Kennedy '36, Rose Kramer '38, Elizabeth Kruskal '38, Josephine Miller '37, Mary Oeligaard '38, Frances Patterson '37, Lucretia Pearson '37, Marion Phillips '37, Harriet Rasor '37, Narcissa Reeder '38, Ruth Russell '36, Katherine Sanford '37, Barbara Sewall '38, Martha Sneath '38, Margaret Strasmer '37, Hannah Thomas '38.

The Fates:

Dorothy Bidwell '36, Elizabeth McClean Smith '37, Katharine Toll '35.

Those taking part as Bacchantes are:

Jean Arrowsmith '35, Ruth Conkling '36, Mary Ann Dilley '37, Elaine Graff '38, Margaret Hull '38, Ethel Kemmerer '37, Beulah Levin '37, Helen Meyer '35, Edna Mitchell '37, Ruby Murdock '37, Ruth Smith '35, Katherine Sloss '37, Norma Stern '37, Laura Thomas '35, Norma Uttal '37, Betty Weidman '35, Judith Wildenberg '37.

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SUMMER INSTITUTE

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(*Continued from Page* 4, *Col.* 4)

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cuss these problems with industrial workers, trade union officials, business men, farmers and lawyers. Every shade of thought will be represented. One can listen to capitalists, socialists, communists, and fascists expound their ideas.

The schedule is planned so as to include lectures by authorities in the various topics under discussion, round-table groups, and informal gatherings. After the two weeks are over one feels that he has been exposed to almost every shade of economic thought. I think that it would be impossible to attend the Institute without acquiring a greater understanding of our social problems. This summer I hope several Wellesley students will avail themselves of the opportunity to attend the Institute. I am sure that it will prove to be a very valuable experience and one which could not be duplicated.

Betty Nipps '36

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FOR THE BENEFIT OF THOSE . . .

—:—

To the Wellesley College News:

Don't college students know what a study is for, or do they still think they are in high schools where the more noise they make, the better? The third floor study room is a disgrace. The talkers have pushed all the students who want to work out to find more quiet places. The whispering isn't even intermittent. Girls seem to plan to meet there to talk over last night's date, amid much disturbing giggling, or groan commiseratingly over papers due the next day. Why don't they do something about it and at least let other people study? Who wants a monitor there, but who wants so much noise?

1937

At
MISS STEVENSON'S SHOP
32 Central Street
You will find small antique and interesting bits for Mother's Day.

There is no need for a lot of whangdoodle talk about cigarettes

—just plain common-sense

When you stop to think about your cigarette—what it means to you—here's about the way you look at it—

Smoking a cigarette gives a lot of pleasure—it always has.

People have been smoking and enjoying tobacco in some form or another for over 400 years.

Of course you want a cigarette to be made right. And naturally you want it to be mild. Yet you want it to have the right taste—and plenty of it.

In other words—you want it to Satisfy.

Scientific methods and ripe mild tobaccos make Chesterfield a milder and better-tasting cigarette. We believe you will enjoy them.

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